

BLUE & WHITE

EARLY JAPANESE EXPORT WARE



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by Martin Lerner

Cover: Nos. 42, 51, 57

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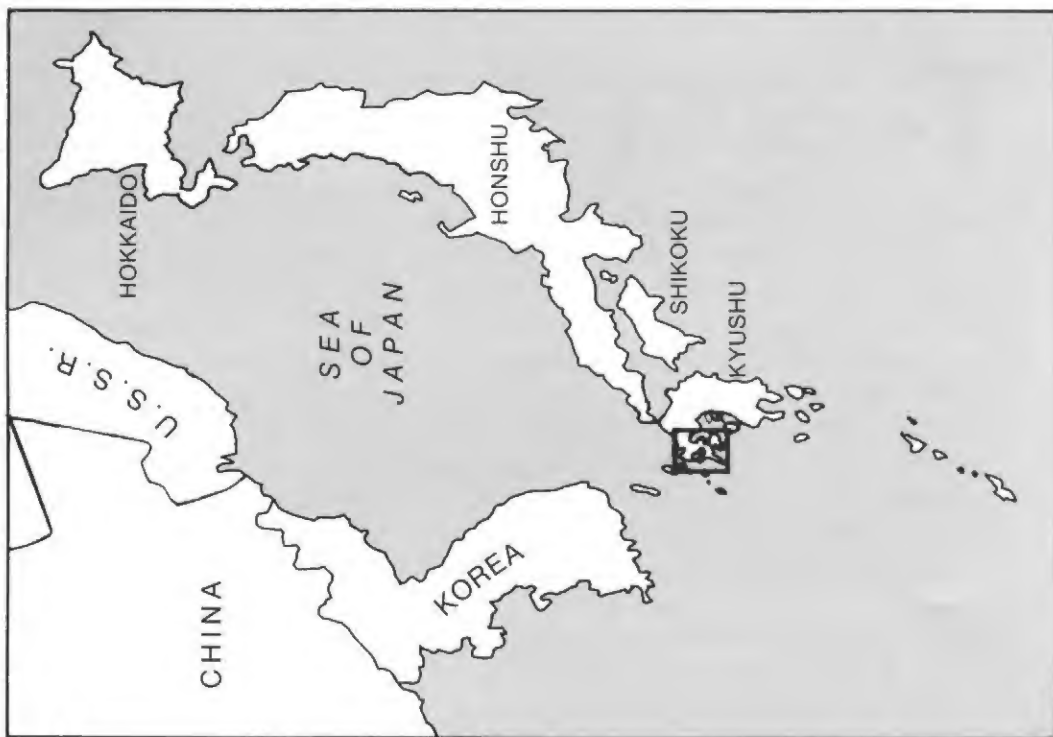
The enthusiastic response to this exhibition, which first opened November 23, 1976, and was on view until September 6, 1977, has prompted its reopening for the summer of 1978. I am most grateful to all who participated in making it such a success. I am particularly grateful to the generous lenders, among whom Dr. and Mrs. Roger Gerry must be singled out, since without their pioneering collecting such an exhibition would not have been possible. I would also like to thank Suzy Nelson, formerly of the Department of Far Eastern Art, for typing the manuscript of the catalogue and correcting my periodic excesses in syntax; Jeffrey Serwatien, for the design of the exhibition; Marleen Adlerblum, for the design of the catalogue; and Shari Lewis, for invaluable editorial assistance.

Martin Lerner
July 1978

This exhibition of Japanese blue and white export porcelains is of special interest as it permits comparisons between blue and white wares of similar design from the Orient and Europe, and calls attention to the vital function of the European maritime nations, particularly Portugal and Holland, in the transmission of aesthetic concepts between East and West. Clear examples of cross-cultural aesthetic exchanges are always fascinating, especially when they can be corroborated by historical documentation such as the surviving seventeenth-century registers of the Dutch East India Company. The Company's role in substituting Japanese export porcelains for Chinese during the second half of the seventeenth century, the problems that the Japanese ceramic industry encountered during the thirty-year period when it was suddenly elevated to being Europe's major porcelain producer, and China's return to this preeminent position under the Emperor K'ang-hsi are all examined here. Most importantly, the exhibition brings together, for the first time in the United States, a large group of Japanese blue and white export porcelains of the second half of the seventeenth century, illustrating both their quality and variety, and provides the visual context for their understanding by including related Chinese, Korean, and European blue and white ceramics.

Philippe de Montebello
Director





Japan and Enlargement
of Western Kyushu



Introduction

The title of this exhibition circumscribes an important category of porcelain which until recently has been neglected by both Western and Japanese museums and collectors. Although some pioneering reference works exist,¹ it is only within the past decade that serious attention has been paid to these wares. Earlier histories of Japanese ceramics either totally ignored these porcelains or briefly mentioned them in passing. It is not too difficult to suggest reasons for these omissions. Traditional Japanese taste for ceramics developed through, and then was altogether overwhelmed by, the aesthetics of the tea ceremony. This taste could accommodate the wares of famous potters such as Ninsei and Kenzan, but never the commercially oriented output of anonymous potters producing for export. And then, by definition, very few pieces of export porcelain remained in Japan.

And what of twentieth-century European and American taste? The collectors of the first few decades of this century were still engulfed in the echoes resounding from that fascinating and vitriolic series of publications which had come out around 1890 espousing the glories of tea-taste ceramics on the one hand or, on the other, the rather elaborately decorated eighteenth- and nineteenth-century ceramics from a variety of kiln sites but in particular the products of Satsuma.² Later on, attention seemed to polarize around porcelains with overglaze colors.

Within this small exhibition there are many unexplored problems relating to the history of early Japanese blue and white porcelains. Some of these problems are easily capable of supporting their own individual exhibitions; it was our intent, however, to avoid undue entanglements with related porcelain groups in order to concentrate on one specific category of Japanese ceramic—the blue and white export porcelains of the second half of the seventeenth century made at and around Arita-town, on Kyushu, the southernmost island of Japan. Other porcelains have been included to provide the historical and aesthetic context necessary for some understanding of our prime group.

The specific focus of attention on this relatively neglected ware, representing an atypical chapter in the long history of one of the world's greatest ceramic-producing nations, seems long overdue. To my knowledge, this is the first exhibition to be held in this country with such a focus.

Development of Trade Relations

The fifteenth century was Portugal's glorious period of discovery and expansion. Under the sponsorship of Prince Henry the Navigator (died 1460), new navigational aids and techniques were invented, cartography was improved, and a new type of ship, the caravel, with greatly

improved performance and capability, was designed. The coast of Africa was explored and finally, in 1497, Vasco da Gama sailed from Lisbon around the Cape of Good Hope, to reach India the following year.

Encouraged by these great discoveries and the subsequent enormous profits resulting from the establishment of trading posts, the Portuguese sailed the waters of Asia in search of opportunities for further colonization and trade. They spent the first three decades of the sixteenth century establishing an extensive network of trading posts, thereby replacing the commercial supremacy of Venice. The Portuguese first arrived in China in 1517, and after sporadic contacts throughout the rest of the first half of the sixteenth century, they succeeded in establishing trade relations. In addition to their trading post at Malacca on the Malay Peninsula, a trading post was established at Macao on the Pearl River leading to Canton, which served as the main depot for a thriving commerce. Portuguese vessels sailed from Goa on the west coast of India to Macao, and on to the port of Nagasaki on Kyushu; the appearance of the great galleons and their crews at Nagasaki are well documented in the *namban* ("southern barbarian") screens of the Momoyama period (1568–1615).

The exotic treasures of the Orient were shipped back to Portugal—Chinese silks, South Asian spices, and Chinese blue and white porcelains in substantial numbers. From the port of Lisbon, these porcelains, relatively common in China but treasured by Westerners, were dispersed throughout Europe.

But conflict with Spain as well as overextension of resources led to Portugal's political and economic decline. In 1578 the Portuguese king was killed in North Africa fighting the Moors, and two years later Philip II of Spain was declared King of Portugal. The subjugation of Portugal by Spain in 1580 forced Portugal to participate in Spain's disastrous war with England. Earlier, in 1568, the Netherlands had revolted against Spanish rule and in 1580–81 the Dutch declared their independence from Spain. The Spanish then closed the port of Lisbon to the Dutch, terminating their profitable shipping route from Lisbon to Amsterdam. The infuriated Dutch, powerless in the face of a vastly superior Spanish navy, waited. In 1588, the great Spanish Armada set sail from Lisbon to attack England. The calamitous outcome afforded Dutch shipping a new freedom of movement resulting in direct trade with the Orient. From this time on, Dutch world power increased as Portuguese power continued to decline.

During the first quarter of the seventeenth century, as the Portuguese yielded to Dutch military supremacy, European trade patterns were reshaped. Control of the lucrative trade between the Far East and Europe passed

to a recently established organization, the Vereenigde Oostindische Compagnie, the United East India Company, better known as the Dutch East India Company. Founded in 1602, the Dutch East India Company became a mercantile empire of enormous size and power, so powerful that at times it operated outside the jurisdiction of Netherlandish control. Serving as a state within a state, it dealt directly with foreign countries, negotiating its own commercial and political treaties and minting its own currency. The Company was autonomous to a degree that would elicit the envy and admiration of modern major conglomerates. It is estimated that going into the second half of the seventeenth century, it had a standing army of more than 10,000 troops, 150 merchant vessels, and close to 50 warships.

The European demand for Chinese porcelain in those days was not easily satisfied, and when the porcelain cargoes of two captured Portuguese carracks were sold in Amsterdam in 1602 and 1604, the sales were events of major importance. Close to 200,000 pieces of *kraak porselein* (the Dutch name for these porcelains introduced into Europe by the Portuguese merchant ships) seem to have been in those sales, and nobility from all over Europe had agents present to bid. The great excitement generated and the impressive financial success provided another major spur to the development of Dutch trade in this very profitable commodity.

In 1605 Tokugawa Ieyasu (who in 1615 founded the Tokugawa Shogunate which ruled Japan for more than 250 years) invited the Company to trade, and in 1609 granted permission for the establishment of a factory and trading post at Hirado. At this time Japan was very specifically only one trading post in an extensive network of commercial outposts being established by the Company. In July of 1610, the first Company ship arrived in Holland from Japan carrying Chinese porcelains. Not until forty-three years later would a ship loaded with Japanese porcelain made for export embark on the long and hazardous voyage from Nagasaki.

At the beginning, the Dutch ordered enormous quantities of blue and white porcelain from Chinese merchants who must have been ingenious indeed in coping with these huge demands. The resources of the great kiln complex at Ching-te Chen in Kiangsi Province probably were inadequate and some of this demand in all likelihood was satisfied through provincial kilns.

During the first quarter of the century, the Dutch East India Company did most of its trading from its fortified settlement at Bantam on the western end of Java and from Pattani on the eastern coast of the Malay Peninsula. In 1624 the Dutch took Formosa and established a major trading post which was maintained until its loss in 1662 to the pirate Coxinga.

Peripherally, independent Japanese

merchants and pirates carried on a trade in many luxury goods, including Chinese porcelain. In 1633, however, an edict by the Shogun Iemitsu restricting Japanese sea travel and commerce to the Shogun's special "red seal" ships curtailed these activities.

The Portuguese continued trade with Japan up to 1638, when they were expelled for alleged involvement in a revolt of Japanese Christians. They brought coarse Chinese wares to Japan, sold them there, and sailed to Lisbon with the fine Chinese porcelains, spices, silks, tea, and other exotic goods to sell at enormous profits, assuming the ships avoided Dutch privateers and other entrepreneurs at sea. With their expulsion from Japan in 1638, however, only the Chinese and the Dutch were permitted to remain and trade directly, and three years later even the Company's factory was forced to move from Hirado to the island of Deshima in Nagasaki harbor. In spite of this confinement to Nagasaki, being the only European nation permitted direct trade with Japan was a political and economic advantage of such scope that the Company's success and prosperity seemed assured indefinitely. (This brief introduction concentrates on the Dutch East India Company's involvement with porcelains and does not deal with commodities and trading patterns which were even more lucrative and important to the Company's financial success.)

But as the Dutch were building up an almost worldwide network of trade, the Ming dynasty in China was crumbling. In 1620 the fourteenth Ming emperor, Wan-li, died. There then followed a succession of three short-lived rulers until the official collapse of the dynasty in 1644. Just at the time when the Dutch East India Company most needed political stability in China, the country was in upheaval and the kilns of Ching-te Chen were without the imperial patronage and protection they had traditionally enjoyed.

From around 1620 to 1680, the ceramic history of China is filled with unanswered questions, surprises, and eccentric transitions. What had started out in the beginning of the seventeenth century as a reliable source for Europe's insatiable demand for blue and white porcelains, not to mention the demands of the Near East and the Southeast Asian trade, by the middle of the century was abandoned.

Internal strife, which led to the breakup of the Ming dynasty, brought to an end the trade in export porcelain which the Dutch East India Company had enjoyed with China. The Chinese government's restriction of foreign trade, the interference with shipping by Chinese pirates, and the uncontrolled participation of smugglers of various nationalities in the porcelain market made trade in this once lucrative commodity an untenable business proposition. The Dutch East India Company now was forced to turn elsewhere,

Early Porcelain Manufacture in Japan and Stylistic Precedents

and by 1660 it was acquiring almost all of its porcelain for Western consumption from Japan. It was most logical for the Company to turn to Japan at this point in history. The Japanese had a long tradition as a major and innovative ceramic-producing people. More importantly, they had recently discovered the secrets of making porcelain, and political conditions were relatively stable.

The traditional Japanese dating for the beginning of their porcelain industry is the year 1616, when one of the Korean potters brought back to Japan by the armies of Toyotomi Hideyoshi (1536–1598), after his ill-fated invasions of Korea in 1592 and 1596, discovered deposits of earth suitable for porcelain in the area of Arita in Saga Prefecture, Hizen Province, northwest Kyushu.³ This potter, Ri (or Li) Sampei, purportedly was brought to Japan by the Lord of Saga Prefecture. Like many other Korean potters who preceded him to this part of Japan in the second half of the sixteenth century, Sampei went to work making a Korean-style pottery. He, and certainly other Korean potters on Kyushu, however, were experienced in making porcelains and must have continually experimented with Hizen clays trying to duplicate the porcelains they had made in their country. Finally, tradition has it, Sampei discovered huge deposits of porcelain clay in the mountain Izumiyama, near Arita. He then is supposed to have started the Tengudani kilns. Thus, the first chapter in the history of the Japanese porcelain industry at Arita revolves around him.

Recent investigations through excavations of the Tengudani kilns suggest the necessity for some minor modifications in traditional thinking. It is probable that porcelains started being produced at Arita about ten years earlier than the legendary date of 1616; it is also probable that Ri Sampei was not the first to produce porcelain in Japan—more likely, he may have been the leader in the establishment of the industry.⁴

Before continuing, we should examine the repertory of traditional designs available to the decorator of Japanese blue and white porcelains in the first half of the seventeenth century, before the industry went into export production.

Since the Arita kilns were founded by Korean potters, it would seem that the most important source for the style of painting on Japanese porcelains of the first quarter of the seventeenth century should be Korean underglaze blue porcelain of the Li dynasty. Then, during the second quarter of the century, when considerable amounts of Chinese porcelain of the reigns of T'ien-ch'i (1621–1627) and Ch'ung cheng (1628–1643) were imported into Japan, one expects a transition from Korean to Chinese styles.

Surprisingly, there were found, while excavating the earliest of the kilns at Tengudani, shards and kiln-wasters with designs of the expected Korean type as well as unexpected designs associated with coarse blue and white wares of the late Ming dynasty. The assumption that there was a distinct stylistic sequence, first of a Korean-style blue and white decoration and then of a Chinese-style decoration, but not the coeval coexistence of these two styles, proved to be incorrect.⁵

From around 1620 to 1650, Chinese porcelain was imported into Japan in large numbers. The bulk of these imports fell into two categories: the first, *ko-sometsuke* ("old blue and white"), was found to be particularly suitable for the tea ceremony and was ordered in large numbers by the Japanese tea masters. This ware is usually encountered as small dishes of unusual shape, incense boxes, and various eccentrically shaped ceramics. The second category, called *tenkei* (i.e., T'ien-ch'i) in Japan, occurs both with and without overglaze enamels and, as with *ko-sometsuke*, is often found in sets of five, a number appropriate to the tea ceremony (see nos. 22, 23). These *tenkei* wares were probably not a category of export porcelain specifically intended for the Japanese market as the *ko-sometsuke* wares became, but the bulk of production seems to have been acquired by the Japanese. The most problematic of the Chinese porcelains exported to Japan by order of the tea masters is the so-called *Shonsui* group, a small group of blue and white porcelains probably made around the middle of the seventeenth century. These are considerably more refined than either *tenkei* wares or *ko-sometsuke*, and the style of painting is tight and meticulous, with little of the spontaneity and charm of the two others.⁶

It is very difficult to sort out the different kinds of Chinese porcelains that, according to contemporary documents, were imported into Japan in great numbers.⁷ These documents do, however, make clear that some categories of porcelains were wanted, and others not.⁸ Although some types are well known and have been preserved in Japan in substantial numbers, others are problematic. In general, it is likely that from around the third quarter of the sixteenth century through the first half of the seventeenth century, the more refined Chinese porcelains were sent to Europe and the coarser wares were sent to Japan and South-east Asia.

Large quantities of Chia-ching (1522-1566) and Wan-li (1573-1620) blue and white porcelains were in Japan in the second half of the sixteenth century; most were brought in by the Portuguese, and were probably mainly coarse wares which would be less marketable in Europe. There were also some Ming blue and white porcelains of the finest quality in Japan, but these were the exception. To suggest, as some have, that no Wan-li porcelains of the quality

The Arita Export Porcelain Industry

exported to Europe reached Japan in the early seventeenth century would be hazardous indeed. On the other hand, to suggest that large quantities reached Japan because there was a demand for it may be even more precarious. On the basis of what we assume to have been the prevailing tastes of the Momoyama and early Edo periods, it is very difficult to reconcile either merchant-class taste or a tea-taste aesthetic embracing the highly finished, brittle, and glassy Wan-li export porcelains, and the demand on the part of the nobility or military cannot have been great, if at all significant.

In fact, very little Chinese export porcelain of the type destined for the European trade has been preserved in Japan for any appreciable period of time. The coarser wares of Ching-te Chen, the so-called "Swatow wares," and other products of the South China kilns, however, were very popular in Japan and have long been preserved in old collections. These wares often have a rougher variant of classic Wan-li designs found on porcelains for the European market and are a category of ceramic much closer to what we assume Japanese taste of the period to have been. They are sturdy and heavily potted pieces, substantial and robust (see no. 21). Some pieces of this type were also shipped to Europe by the Dutch East India Company.

The final source of traditional decoration, and perhaps the most difficult to assess in terms of relative importance, was the already existing indigenous style of decorating pottery—the Momoyama style—particularly as practiced in Mino Province on the main island of Honshu. Here was a rich and elaborate vocabulary of designs which, while evolved as pottery decoration, could in part carry over to porcelains. Ranging from the gorgeous, extroverted designs of Oribe ware to the subdued and restrained decorations on Shino ware, these styles, along with those prevalent in scroll and screen paintings, were the natural heritage of the decorators of blue and white porcelains of the first half of the seventeenth century.

Korean, Chinese and Japanese: this then was the varied background of forms and decorations which immediately preceded the birth of the porcelain industry in Japan and which accompanied it for half a century.

Records show that many Korean potters migrated to Kyushu; the 1637 census listed 800 Korean and Chinese potters in Hizen, and by 1647 there were 555 kilns in the area.⁹ Earlier, with the discovery of Izumiyama's treasure, many of those potters making stonewares had switched over to the manufacture of porcelains, although stonewares continued to be made, often at the same kilns making porcelains. But there could hardly ever have been enough potters to satisfy the Dutch East India Company.

During the first half of the seventeenth century, the newly formed porcelain industry in Japan was producing almost exclusively for local consumption; during the second half of the seventeenth century, the vast majority of production was for export. This remarkable turn of events had far-reaching effects on both the ceramic industry of Japan and the history of European porcelain. For the ceramic industry around Arita suddenly to be in the position of replacing the great kilns at Ching-te Chen must have been revolutionizing indeed, forcing this local industry of many small independent kilns from infancy to full maturity in a very short period of time. Not only did the potters of Arita have to maintain extraordinary productivity (to get some idea of the quantities involved in the Company's porcelain trade, one must keep in mind that orders were often discussed in terms of hundreds of thousands of pieces, which over the years added up to millions of pieces); they also had to cope with designs and often shapes which were entirely foreign to them. It is obvious that the Arita export porcelains originated from an industry of mass production. What is remarkable is that the standards and level of quality were kept as high as they were.

The quality of these export wares is, on the whole, remarkably fine. The paste is rather good, as are the cobalt-blue pigments and glazes. Potting and decorating control is of the very high level one expects from skillful Japanese potters. Perhaps the most telling indicator of mass production is the constant repetition of the same designs, very often applied to a wide variety of not always suitable shapes.

The most surprising aesthetic lapse is the intermittent disregard for the natural laws of botany and zoology. The Japanese as a nation are extraordinarily keen observers of nature, and while the Japanese artist has often brilliantly abstracted or abbreviated forms from nature, he has always adhered to natural law. The decorations on export wares are another matter entirely. There are periodic suspensions of universal order: birds transmogrify into insects, and peonies and pomegranates bloom on the same branch. The foreign Wan-li decorations, so beloved by the buyers in Amsterdam, were usually handled by the Japanese in an uninspired manner, perhaps even with a certain disdain.

Volker's translation of the records of the Dutch East India Company's activities at Deshima prepares us for the switch to large-scale production. In 1650 we find the first mention of "porcelain paint," i.e., cobalt blue, being imported into Japan. The succeeding records for each of the years 1651 through 1656 all mention the importation of "porcelain paint." Clearly these extensive shipments of cobalt blue for use by the Japanese porcelain industry portend major changes.

The first documented export of Japanese porcelain is recorded in a letter of 1653 stating that a ship

containing 2,200 porcelain gallipots had left Japan for the Company's apothecary's shop at Batavia (Jakarta) on the island of Java. The Company maintained a great warehouse at Batavia and by the middle of the century was using this post as a distribution point for their worldwide trading activities. Not only is this the first recorded shipment of Japanese export porcelain; it is extraordinary that the whole of this lot was a shape unknown in the repertory of Far Eastern ceramics. These gallipots almost certainly were what are today commonly referred to as apothecary's bottles or medicine bottles, and their shapes probably derive from German stonewares or German and Dutch glass (see figure B and no. 38). The Dutch East India Company had sent wooden samples of those shapes desired by their European customers, with the appropriate decorations, to China as early as 1635, and the same was done with the Japanese.¹⁰ This often resulted in hybrid vessels of considerable appeal: tankards, mugs, ewers, jugs, etc.

By 1657 the shipment of fine Chinese porcelains to Europe had ended and Japan was prepared for full-scale production. The Japanese manufactured spectacular amounts of porcelains for the Dutch East India Company which went not only to Holland but to India, Persia, Ceylon, Siam, Vietnam, and other parts of Southeast Asia.

It is not possible to convey the full flavor and scope of this worldwide trade in blue and white porcelains, but as examples of what was happening in the second half of the seventeenth century, the records show that ships with Japanese porcelains sailed from Deshima to Batavia, Tongking and Malacca; from Batavia to various ports along the coasts of India and to Southeast Asia. From Malacca boats sailed via Ceylon carrying "tea-cups" for the Persian market, and from Batavia they sailed homeward to Amsterdam.

In addition to the fine porcelains for Europe, a large and extensive trade in coarser wares, first Chinese, then Japanese, was carried out between the islands and larger countries of Southeast Asia. The Dutch East India Company shared this trade with Chinese junks, European privateers, pirates, and other enterprising shipowners. A small percentage of these coarser wares also found their way to Europe via independent shippers, but were obviously less marketable there.

Porcelains with overglaze enamel colors were also exported by the Company. Some of these show extensions or embellishments of standard blue and white designs (see apothecary's bottles, group 5); others represent a new system of decorations and patterns (see barber's basins, group 9).

Volker has estimated that of the millions of Japanese porcelains made for export in the second half of the seventeenth century, less than 250,000 pieces were

imported into Europe. This is particularly surprising given the huge amounts of Chinese porcelains imported earlier. Volker suggests that the main reason was the original expense of the porcelains in Japan.” Although they were able to produce millions of porcelains for export in less than forty years, the independent or loosely confederated Arita kilns were never as efficient as the centralized kilns at Ching-te Chen. The relative inexperience of the Japanese in dealing with mass production and in establishing the most beneficial marketing techniques kept prices high. The profit to the Company therefore was never as great as when they dealt in Chinese porcelains.

New wars with England (1672–1674) and France (1672–1678) sapped the economic vitality of Holland, and just at the time when the prosperity of her Dutch customers was declining, Japan made her porcelains more expensive, virtually insuring the cessation of large-scale exports. When the Dutch recovered from their economic setbacks, the kilns at Ching-te Chen were back in business and at full productivity under the protection and patronage of the Ch’ing emperor K’ang-hsi. The Dutch East India Company returned to its old source, and by about 1690 China’s preeminence as supplier of porcelains to the world was reestablished, closing out the brief chapter on Japanese blue and white export porcelain.

Export Porcelains and Blue and White Delft Wares

The Japanese taste for the exotic during the Momoyama period (1568–1615) increased as the foreign colonies at Nagasaki expanded. Common European household objects were in great demand and sometimes were put to service in the tea ceremony. In particular, the registers of the Dutch East India Company preserve special requests for Delft wares: for example, in 1634 the Daimyo, or feudal lord, of Hizen Province reminds the Governor-General at Batavia of a promise to send to him Dutch ceramics.¹² In 1640 pottery from Holland is requested by Japanese noblemen and, of special interest, the Daimyo of Kaga (where Kutani wares were later produced) orders some Dutch wares that year and the next, using wooden models and designs on paper to indicate the desired shapes and decorations.¹³ In 1645 there are again orders for Dutch earthenware. Periodic requests for Delft wares continued up to 1668, when Japanese sumptuary laws prohibited the importation of foreign pottery.¹⁴ Mention should be made of one remarkable set of *mukozuke* (small food dishes for the tea ceremony), five irregularly shaped blue and white dishes with Delft-style landscapes painted by Frederik van Frytom (1632–1702) and dated 1684. These Delft ceramics were discovered and purchased in Japan.¹⁵

Clearly, then, Delft earthenwares of the seventeenth century occupy a curious pivotal position in relation to Far Eastern blue and white export porcelains.

Influenced by Chinese *kraak* porcelains, in turn they left their stylistic imprint on Japanese export porcelains.

The close dating of seventeenth-century Delft blue and white tin-enamelled earthenwares which copy Chinese designs remains elusive, with little unanimity among the experts. There are, however, some discernible sequences.

As with earlier developments in Portugal, where both Italian majolica and Hispano-Mooresque styles were replaced at times by Chinese *kraak* porcelain designs, since Lisbon was the first port of entry for most of the Chinese export wares in the second half of the sixteenth century, so Delft earthenware began to be modified by Chinese decorations. In very general terms it is probably correct to assume that during the first half of the seventeenth century a style of decoration derived primarily from majolica wares was slowly replaced by a new interest in the kind of decorations found on Chinese blue and white export porcelains. On some of the wares of the first half of the seventeenth century, one encounters these two influences simultaneously, a curious mating of Chinese and Italian designs. But to further complicate matters, Italian majolica wares sometimes show elements of Chinese motifs through an entirely foreign intermediary.

In addition to some Chinese originals, Persian ceramics, themselves influenced by Chinese porcelains, had reached Italy, and in the case of majolica often we do not know if the immediate precedent for a specific motif was a Chinese original or a Persian ceramic with Chinese borrowings. Following this through, then, it is almost impossible to tell if a Dutch ceramic of the early seventeenth century following the traditions of majolica and having a Chinese design element, has it at first hand or second or third. The question, however, eventually becomes academic, since Amsterdam was flooded with Chinese *kraak* porcelains in the first half of the seventeenth century, and certainly during the second quarter of the century Delft potters were making close imitations (see figure A).

Chinese Wan-li and Transitional-style porcelains influenced designs on seventeenth-century European wares, particularly Iberian, German and Dutch earthenwares. Some of these European ceramics then found their way to Japan, carrying both modified Wan-li designs and designs indigenous to the countries of origin.

It is important to remember that the Japanese copied figures and landscape decorations directly from Chinese originals as well as from Dutch copies of Chinese originals (see nos. 55, 56, and figure C). Not only were Delft wares, and on occasion German wares, sent to Japan, but there was, once in a while, a direct request to decorate Japanese export porcelains "in the Dutch manner," to differentiate a specific lot from those more commonly decorated

in the Chinese or Japanese manner. Requests of this sort make the records of the Dutch East India Company, in addition to everything else, a compendium of taste in porcelains both as to shape and design. Entries record such information as the suspension of orders for a specific shape since the last lot arriving in Amsterdam had not sold well. Or one reads of the success of another shape which is being reordered in large numbers, and so on. What these business records never directly mention, however, is the major historical role the commercial activities of the Dutch East India Company played in putting East and West into closer contact.

Footnotes

1. Anyone working in this area must record his indebtedness to T. Volker, who in two key volumes (see Selected Bibliography), using the Dutch East India Company's original documents and correspondences of activity at Hirado, Deshima, and Batavia, provided the groundwork for the study of Japanese export porcelains. Another important early contribution was the Oriental Ceramic Society exhibition of Japanese porcelain in London in 1956.
2. The main protagonists were Edward Morse, of Boston, for the tea-taste side, and England's James Bowes for the other side.
3. It is not entirely certain if the introduction of blue and white porcelains occurred at Arita or Hirado (see no. 25).
4. See Professor T. Mikami, "Arita Blue-and-White and the Excavation of the Tengudani Kiln," *International Symposium on Japanese Ceramics*, Seattle, 1973, pp. 189-196, and T. Mikami, *New Light on Early and Eighteenth Century Imari Wares; a report on the excavations at the Tengudani kiln site*, Tokyo, 1972.
5. *Ibid.* Of interest to Japanese ceramic history, but less germane to our discussions, celadon wares were also found at this earliest stage of productivity at the Tengudani kilns.
6. For a discussion of these wares, see S. Jenyns, "The Chinese Ko-Somet-suke and Shonsui Wares," *Transactions of the Oriental Ceramic Society*, vol. 34, 1962-1963.
7. From Volker's translations of Dutch East India Company records, it is clear that other types and sizes were in demand in Japan. See Volker, pp. 117-128.
8. *Ibid.*, p. 30.
9. John Pope, in R. Cleveland, *200 Years of Japanese Porcelain*, St. Louis, 1970, p. 5.
10. Volker, pp. 37, 38, 141.
11. *Ibid.*, p. 172.
12. *Ibid.*, p. 118.
13. *Ibid.*, pp. 122-123.
14. *Ibid.*, p. 124.
15. A. Vecht, *Frederik van Frytom 1632-1702: Life and Work of a Delft Pottery-Decorator*, Amsterdam, 1968, cat. nos. 40-44.

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Group 1 (nos. 1-15)

The first group contains no Japanese porcelain at all; its purpose is to show an aspect of seventeenth-century European taste. Aside from some standard Chinese kraak wares, German and Dutch ceramics are included, first for their shapes and then to show the influence of Chinese export porcelains on their decorations. The popularity of the shapes of ewers and tankards is apparent. The group serves as the background against which the Japanese started making export porcelains to the order of the Dutch East India Company around the middle of the century.

**1. JAR**

Chinese, Ming dynasty, Wan-li period, ca. 1575

Porcelain with underglaze blue decoration

Rogers Fund, 1917

17.118.2

Height 6 $\frac{3}{8}$ in.

This provincial piece is considerably more heavily potted than most pieces intended for export to Europe. It is of a sort, however, that was imported into Southeast Asia.

Purchased in Shanghai.



2. EWER

Chinese, Ming dynasty, Wan-li period, ca. 1575

Porcelain with underglaze blue decoration

Purchase by subscription, 1879

79.2.166

Height 7 $\frac{3}{8}$ in.

Ewers of this shape with partial decoration in relief are not uncommon. These ewers are almost always found in old European collections, reinforcing the assumption that they were made for export. The bird-on-a-rock motif is common in sixteenth- and seventeenth-century Chinese export porcelains, and is continued on both Delft wares and Japanese export porcelains (see no. 17).



3. BOWL

Chinese, Ming dynasty, Wan-li period, ca. 1575-1590

Porcelain with underglaze blue decoration, with

early 17th-century silver-gilt mount, perhaps

German

Avery Fund, 1923

23.263

Height 4 $\frac{1}{8}$ in.

This bowl is representative of a large body of export porcelains which entered Europe late in the sixteenth century and during the first quarter of the seventeenth century (see notes for no. 33). The addition of mounts to Chinese porcelains served both to embellish these exotic objects and to modify their shapes to approximate more familiar European vessels.

The quality of the painting here is more refined than one usually finds on export pieces.

Mark on base: "Fu Shou."

Published: S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, plate 106.



4. SCALLOPED DISH

Chinese, Ming dynasty, Wan-li period, ca. 1600
 Porcelain with underglaze blue decoration
 Bequest of Emma A. Sheafer, The Lesley and
 Emma Sheafer Collection, 1974
 1974.356.81
 Diameter ca. 7 $\frac{1}{4}$ in.

The Chinese landscape in the center and the alternating herons and water flowers on the border are similar to no. 2 but not as carefully drawn, and the porcelain is slightly coarser.



5. SCALLOPED DISH

Chinese, Ming dynasty, Wan-li period, ca. 1600
 Porcelain with underglaze blue decoration
 Bequest of Emma A. Sheafer, The Lesley
 and Emma Sheafer Collection, 1974
 1974.356.82
 Diameter ca. 7 $\frac{1}{4}$ in.

Similar to no. 3. The reverse is exhibited to show radial chatter marks, the bits of grit and sand adhering to the foot-ring, and the pinholes in the glaze, all typical of these export porcelains.



6. SCALLOPED BOWL

Chinese, Ming dynasty, Wan-li period, late 16th century

Porcelain with underglaze blue decoration

Rogers Fund, 1919

19.136.14

Height 3 1/4 in.

This deep bowl with molded panels and a scalloped edge is, again, a rather common variety of *kraak* porcelain. The interior of the bowl is decorated with the popular bird-singing-in-the-moonlight design.

Purchased in Amsterdam.



7. SCALLOPED BOWL

Chinese, Ming dynasty, Wan-li period, late 16th century

Porcelain with underglaze blue decoration

Rogers Fund, 1919

19.136.17

Height 3 15/16 in.

Similar to no. 5, but with slightly coarser painting. The interior shows the bird-singing-in-the-moonlight, standing-on-a-rock design.

Purchased in Holland.



Interior of no. 7



8. DEEP DISH

Chinese, Ming dynasty, Wan-li period, ca. 1600

Porcelain with underglaze blue decoration

Rogers Fund, 1919

19.136.15

Diameter 5 11/16 in.

The reverse is exhibited to show both the perfunctory decoration usually found on the underside of these dishes, and the sand and grit adhering to the foot-ring.

Purchased in Amsterdam.



9. DEEP DISH

Chinese, Ming dynasty, Wan-li period, ca. 1600
 Porcelain with underglaze blue decoration
 Rogers Fund, 1919
 19.136.13
 Diameter 8¾ in.

This dish with a scalloped edge on a flaring rim is very similar to the Wan-li dish in the Willem Kalf *Still Life* (no. 16). A hole for suspension has been drilled through the rim.

Purchased in Amsterdam.



10. EWER

Chinese, Ming dynasty, Ch'ung-chen period (?), ca. 1640-1650
 Porcelain with underglaze blue decoration and European silver mounts
 Rogers Fund, 1917
 17.61
 Height 10 in. (with cover)

The shape and the style of decoration clearly place this ewer in the transition period between the fall of the Ming dynasty and the founding of the Ch'ing dynasty. It is, most likely, dateable to the second quarter of the seventeenth century.

Of particular interest on many pieces of this sort is the presence on the handle of a stylized tulip motif, which can also be found on the Delft tiles (no. 17). The shape of this vessel is decidedly to European taste.



11. EWER

German, Hamburg, dated 1636
 Tin-enamelled earthenware with pewter mounts
 Bequest of Emma A. Sheaffer, The Lesley
 and Emma Sheaffer Collection, 1974
 1974.356.245
 Height 9½ in. (with cover)

The heraldic lion holding a sword is completely European in treatment, but the surrounding floral decorations derive from Chinese export porcelains, probably of the Wan-li period. The Chinese decorations could have been available in original examples or borrowed from Portuguese tin-enamelled earthenwares. Since Lisbon was the first port of entry for most of the Chinese export wares in the second half of the sixteenth century, one might expect Chinese influences to appear first in Portugal.¹

The existence of the classic Wan-li style at



Hamburg by the third decade of the seventeenth century is documented by a Hamburg dish dated 1637² with a border decoration either copied directly from a Chinese original or from a Portuguese intermediary.

An alternate carrier for Far Eastern designs was Sinicized Persian wares brought into Italy. Italian majolica, sometimes with Chinese-style decorations, influenced early Netherlandish ceramic design, especially in the South.

¹ For a discussion of the Portuguese wares with Chinese motifs, see A. Klein, "Portugiesische Fayencen," *Keramos*, no. 22, October 1963, pp. 7-12.

² E. Hannover, *Keramisk Haandbog*, vol. 1, Copenhagen, 1919, figure 410.



12. EWER

German, Hamburg, ca. 1625-1650
 Tin-enamelled earthenware with pewter mounts
 Gift of R. Thornton Wilson, in memory of
 Florence Ellsworth Wilson, 1950
 50.211.192
 Height 13½ in. (with cover)



The Chinese-style floral and insect motifs are even more obvious than on no. 11. The main decoration on this otherwise European vessel is Saint George slaying the dragon.



13. EWER

German, possibly Frankfort, ca. late 17th century
Tin-enamelled earthenware with pewter mounts
Rogers Fund, 1908
08.176.1

Height approx. 12½ in. (without cover)

Handled jugs, mugs, ewers, and tankards were common utensils in sixteenth- and seventeenth-century Europe. German stonewares of the sixteenth century are a rich repository for shapes which were later introduced into Far Eastern export porcelains.



14. LOBED DISH

German, possibly Frankfort, second half of 17th century

Tin-enamelled earthenware

Bequest of Mrs. Mary Mandeville Johnston, 1914
14.102.380

Diameter 12 in.

This dish with a central medallion showing a Chinese scholar standing in a landscape, and with radial border panels showing the scholar and floral scrolls, derives from a Chinese export dish. A rare Delft lobed dish with approximately the same border arrangement is dated 1661.¹

Cf. A. Stoehr, *Deutsche Fayencen und Deutsches Steingut*, Berlin, 1920, plate 37.

¹ H. P. Bremmer, *Delftsch Aardewerk*, Amsterdam, 1906, vol. 9, plate 68.



15. DISH

German, possibly Frankfort, late 17th century
 Tin-enamelled earthenware
 Gift of Mrs. Catharine Van Vliet DeWitt Sterry, 1908
 08.107.5
 Diameter 10 in.
 The decorations on this dish were inspired by Chinese late Wan-li and Transitional-period export wares.



16. STILL LIFE

Willem Kalf, Dutch (1622-1693)
 Oil on canvas, signed and dated 1659
 Maria DeWitt Jesup, 1953
 53.11

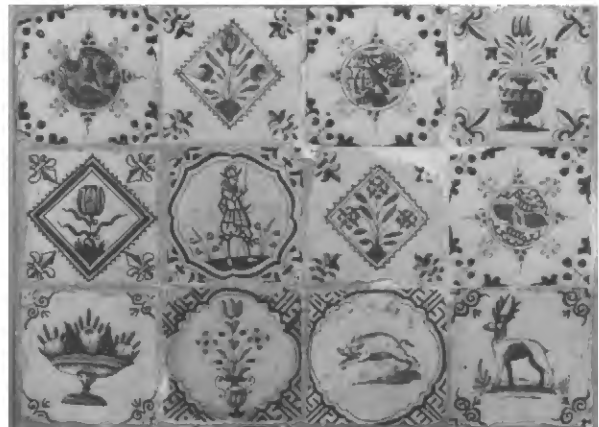
Kraak porcelain was one of the standard components of Dutch still lifes in the seventeenth century. In this painting Kalf included a Chinese Wan-li deep dish very similar to no. 9. While it is sometimes difficult to distinguish between Chinese, Delft, German, and Japanese blue and white ceramics in seventeenth-century European paintings, here the identification is almost certain.

For another Kalf *Still Life* showing the same dish, see N. Ottema, *Chineesche Ceramiek*, Amsterdam, 1946, plate 208.

For other comparisons of this sort, see A.I. Spriggs, "Oriental Porcelain in Western Paintings," *Transactions of the Oriental Ceramic Society*, vol. 36, pp. 73-87.



9. DISH



17. TILES

Dutch, ca. second quarter of 17th century

Tin-enamelled earthenware

Gift of W.R. Valentiner, 1908

08.196.1-3, 15, 20, 34, 36, 38, 54, 75, 86, 191-196, 198-204

Each tile approx. 5¼ in. square

The bird-on-a-rock motif is taken directly from the Chinese Wan-li repertory of designs. The meander patterns on the borders of some of the tiles and the rolled-up scroll over tassels derive from the same source.

Volker, recapitulating the early history of the tulip in Holland, reminds us that the bulb was introduced into Holland from Turkey via Vienna between 1573 and 1587, and made its appearance on blue and white Delft tiles around 1637.¹ The tulip was so popular that it was added to the decoration on Chinese porcelains intended for European use (see no. 10) and appeared later on Japanese porcelains (see nos. 49, 50).

Cf. D. H. de Jonge, *Dutch Tiles*, New York, 1971, ill. 50.

¹ T. Volker, *Porcelain and the Dutch East India Company*, (hereafter, Volker) Leiden, 1954, p. 60.

Group 2 (nos. 18-32)

This group shows porcelains from the earliest period of production in Japan (ca. 1605-1650). Chinese and Korean porcelains are included to show stylistic precedents. These Japanese porcelains were intended for local consumption, and thus, unlike the export ware of the second half of the century, are quite free of any Dutch East India Company influence.

**18. BOTTLE**

*Korean, Yi dynasty, 17th century
Porcelain with underglaze blue decoration
Gift of Paul E. Manheim, 1966
66.182.3
Height 10½ in.*

Korean porcelains with underglaze blue decoration are germane to the history of Japanese export porcelains in an indirect way. Tradition has it that the Japanese porcelain industry was founded and developed by Korean potters brought back to Japan by Hideyoshi's returning armies after ill-fated invasions of Korea in 1592 and 1596 (see Introduction, p. 12). The Korean style of sparse blue and white decoration, and of fast and spontaneous brushwork, occurs on Japanese porcelain of the first half of the seventeenth century.



19. BOTTLE

Korean, Yi dynasty, 17th century
 Porcelain with underglaze blue decoration
 Captain and Mrs. Roger G. Gerry Collection
 Height approx. 8¼ in.

The stylized bat and a floral decoration are painted in the sparse and rapid brushwork typical of Korean underglaze blue wares. The high cost of the cobalt-blue pigment may have been an important factor in limiting its use.



20. JAR

Korean, Yi dynasty, 17th century
 (or 18th century)
 Porcelain with underglaze blue decoration
 Seymour Fund, 1965
 65.1.2
 Height 11¾ in.

Ceramics of this type were much appreciated by the Japanese tea masters both for their strong, straightforward shapes and the freedom and spontaneity of their painted designs.



21. DISH

Chinese, Ming dynasty, Wan-li period, ca. 1600
 Porcelain with underglaze blue decoration
 Rogers Fund, 1917
 17.30.1
 Diameter 15 in.

Probably from one of the provincial kilns of South China. Dishes of this type, rougher and heavier than *kraak* porcelain, were intended primarily for the Southeast Asian and Japanese markets. Their designs and the style in which they were painted became part of the repertory of Japanese porcelain decoration in the first half of the seventeenth century.

Purchased in Bali.



22. DISH

Chinese, Ming dynasty, T'ien-ch'i mark and period, 1621-1627
 Porcelain with underglaze blue decoration and overglaze enamel colors
 Fletcher Fund, 1924
 24.107.7
 Diameter 6 1/8 in.

A typical example of T'ien-ch'i ware with the rough and spontaneous decoration which so appealed to the Japanese tea masters.

Published: S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, plate 112.



23. DISH

Chinese, Ming dynasty, T'ien-ch'i or Ch'ung-chen period, second quarter of 17th century

Porcelain with underglaze blue decoration and overglaze enamel colors

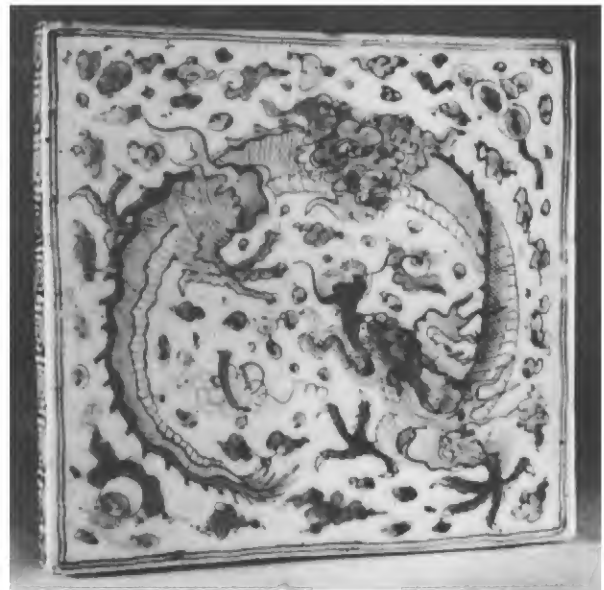
Purchased by subscription, 1879

79.2.1085

Diameter 7 $\frac{1}{8}$ in.

Perhaps slightly later than no. 22, this dish is of the same type, favored primarily in Japan. Landscape decorations of this sort were very popular in Japan and occur in modified ways on Japanese seventeenth-century porcelain.

Apocryphal mark of Ch'eng-hua period (1465–1487). The mate published in S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, plate 111.



24. PLATFORM TILE

Probably Chinese (possibly Japanese), ca. first half of 17th century

Porcelain with underglaze blue decoration

Lent by Robert H. Ellsworth

Height approx. 12 in.; width approx. 12 $\frac{1}{2}$ in.;

depth approx. 1 $\frac{1}{4}$ in.

This tile may be the product of a provincial Chinese kiln made to order for the Japanese market, and may very well have been used in the tea ceremony. If so, it would have been used as the platform on which to rest the metal brazier that heated the water for the tea. An Oribe tile of approximately the same size and of the Momoyama period, now in the collection of The Cleveland Museum of Art, has a history of having been used for summer tea ceremonies.¹

¹ S. E. Lee, *Tea Taste in Japanese Art*, New York, 1963, cat. no. 30.



25. BOWL

*Japanese, probably Hirado ware, early 17th century
Porcelain with underglaze blue decoration
Captain and Mrs. Roger G. Gerry Collection
Diameter 4 in.*

Jenyns, after handling shards at the Kihara group of kilns at Hirado, attributes this bowl to that site, reminding us that at some of the Kihara kilns a rough blue and white stoneware verging on porcelain was made.¹

The Hirado kilns were founded by Korean potters, and it is probably accurate to consider this type of bowl a true bridge between the Korean blue and white wares of the late sixteenth century and the Japanese blue and white porcelains of the first half of the seventeenth century. Unfortunately, it is not yet entirely clear if the blue and white wares were first made by the Koreans who founded the Hirado kilns or the Koreans who founded the Arita kilns.

Published: S. Jenyns, *Japanese Porcelain*, plate 2c. R. Gerry, *Japanese Ceramics*, cat. no. 31.

¹ Jenyns, *Japanese Porcelain*, p. 250.



26. BOTTLE

*Japanese, Arita ware, ca. 1615-1640
Porcelain with underglaze blue decoration
Lent by Jocelyn A. Lerner
Height 7½ in.*

This vase is almost identical in shape, body, potting, and color of glaze to a small bottle in the Museum's collection (1975.268.477).¹

Purported to have been excavated at the Tengudani kilns.

¹ F. Koyama, *Japanese Ceramics from Ancient to Modern Times*, Oakland, 1961, plate 55.



27. DISH

Japanese, Arita ware, ca. 1625-1645
Porcelain with underglaze blue decoration
Captain and Mrs. Roger G. Gerry Collection
Diameter 7 $\frac{1}{8}$ in.

The landscape decorations on small Arita dishes of the second quarter of the seventeenth century seem to be derived from Chinese *ko-sometsuke* more than anything else. With a long tradition of Japanese landscape painting, the decorators at Arita could distill from the Chinese those design elements most suitable to their purposes.

The painting on this dish is a bit freer and less stylized than on nos. 28 and 29.



28. DISH

Japanese, Arita ware, ca. 1625-1645
Porcelain with underglaze blue decoration
Private collection
Diameter 8 $\frac{1}{8}$ in.

A comparison between the landscape design on this dish and on no. 29 shows the standardization adopted by the Arita potters and decorators soon after porcelain production began. Dishes such as these, produced to Japanese tastes, may not have been made after the middle of the century.

Purported to have been excavated at the Hiekoba kiln.



29. DISH

Japanese, Arita ware, ca. 1625-1645

Porcelain with underglaze blue decoration

Captain and Mrs. Roger G. Gerry Collection

Diameter 8¼ in.

Similar to no. 28 but with slightly drier brushwork.



30, 31. PAIR OF DISHES

Japanese, Arita ware, ca. 1630-1650

Porcelain with underglaze blue decoration

Gift of Paul B. Zeisler, 1971

1971.225.1, 2

Diameter of each approx. 8¼ in.

The jade-hare-under-the-moon motif appears often on Chinese *ko-sometsuke* porcelains as well as early Arita wares. The reverse of no. 31 is exhibited to show the small irregular foot-ring typical of early Japanese porcelains.

Cf. H. Kurita, *Imari*, Kurita Museum, Tokyo, 1975, plate 80.



30, 31. PAIR OF DISHES



32. BOTTLE

Japanese, Arita ware, ca. 1635-1650

Porcelain with underglaze blue decoration

Private collection

Height 9 $\frac{3}{8}$ in.

The style of decoration on this bottle and the absence of a foot-ring derive from Korean prototypes.

Group 3 (nos. 33–35)

The standardization of one of the most common Chinese Wan-li kraak ware decorations is shown here. The Chinese original (no. 33) is compared with a close Delft copy (figure A and no. 34) and a close Japanese copy made for export to Amsterdam (no. 35). The Delft dishes are very probably copied from a Chinese original; the Japanese example could be based either on a Chinese original or a European model provided by the Dutch East India Company.

It is informative to compare the drawings on these three dishes. The Delft dishes are painted with greater care, particularly in the flowers of the border. The Japanese dish is the least naturalistic and has reduced many components of the composition, the treatment of the water, for example, to a rapidly brushed-on pattern. The Japanese dish, however, is the most serviceable, being less susceptible to the rim-chipping common to both Chinese kraak wares and seventeenth-century Delft wares.

One could amplify this theme by including additional seventeenth-century blue and white European and Near Eastern copies of Wan-li designs.

**33. DISH**

Chinese, Ming dynasty, Wan-li period,
ca. 1575–1590

Porcelain with underglaze blue decoration

Rogers Fund, 1916

16.93

Diameter 14¼ in.

This dish could almost serve as the paradigm for that category of Chinese export porcelain called *kraak porselein*. The central design on this dish, showing ducks on a spit of land jutting into the water with flowering plants or foliage next to them, is enclosed in a decorative octagonal frame and encircled by a border of eight major panels alternating with smaller panels of tassel designs; it is copied both literally and in strange variants on Japanese, German, and Delft blue and white wares of the second half of the seventeenth century.

Published: S. Valenstein, *A Handbook of Chinese Ceramics*, New York 1975, plate 107. C. LeCorbeiller, "China into Delft: A Note on Visual Translation," *The Metropolitan Museum of Art Bulletin*, February 1968, figure 2.



Figure A LARGE DISH IN WAN-LI STYLE

Dutch, Delft ware, ca. 1650
Tin-enamelled earthenware
Private collection
Diameter 13¾ in.



34. DISH

Dutch, Delft ware, ca. 1655-1675
Tin-enamelled earthenware
Rogers Fund, 1930
30.86.3
Diameter 9½ in.

This dish is a direct copy of a Chinese original, probably of the Wan-li period. The enormous popularity of the Chinese porcelain originals and the huge profits reaped from their sale prompted European ceramic-producing centers to make imitations. Though the European tin-enamelled earthenwares were decidedly inferior technically to the underglaze blue porcelains of both China and Japan, they nevertheless enjoyed popular success.

It is interesting to note that almost invariably one finds a greater adherence to nature and more careful painting on blue and white Delft wares than on Japanese export porcelains.

As with all seventeenth-century Delft wares, the brittle glaze along the rim is particularly susceptible to flaking and chipping.

Published: C. LeCorbeiller, "China into Delft: A Note on Visual Translation," *The Metropolitan Museum of Art Bulletin*, February 1968, figure 2.



35. DISH

Japanese, Arita ware, ca. 1665-1680

Porcelain with underglaze blue decoration

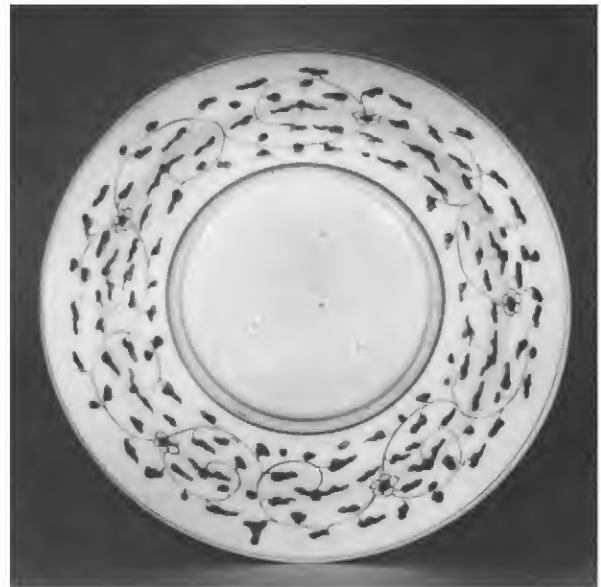
Private collection

Diameter approx. 15¼ in.

It is very likely that the Delft dish (no. 34) is slightly earlier than this dish. Or, at the least, Delft copies of Wan-li, similar to no. 34, were made prior to any Japanese export examples. The question arises then: Does this Japanese dish copy the Wan-li original or the Delft copy? Historical circumstance was such that both the Chinese and the Delft dishes could have been in Japan about 1665, but the direct prototype for the Japanese dish may very well have been drawings or pattern books.

It is interesting that the Japanese dish is the most abstract of the three, the flower in the border being stylized almost to the point of being unrecognizable.

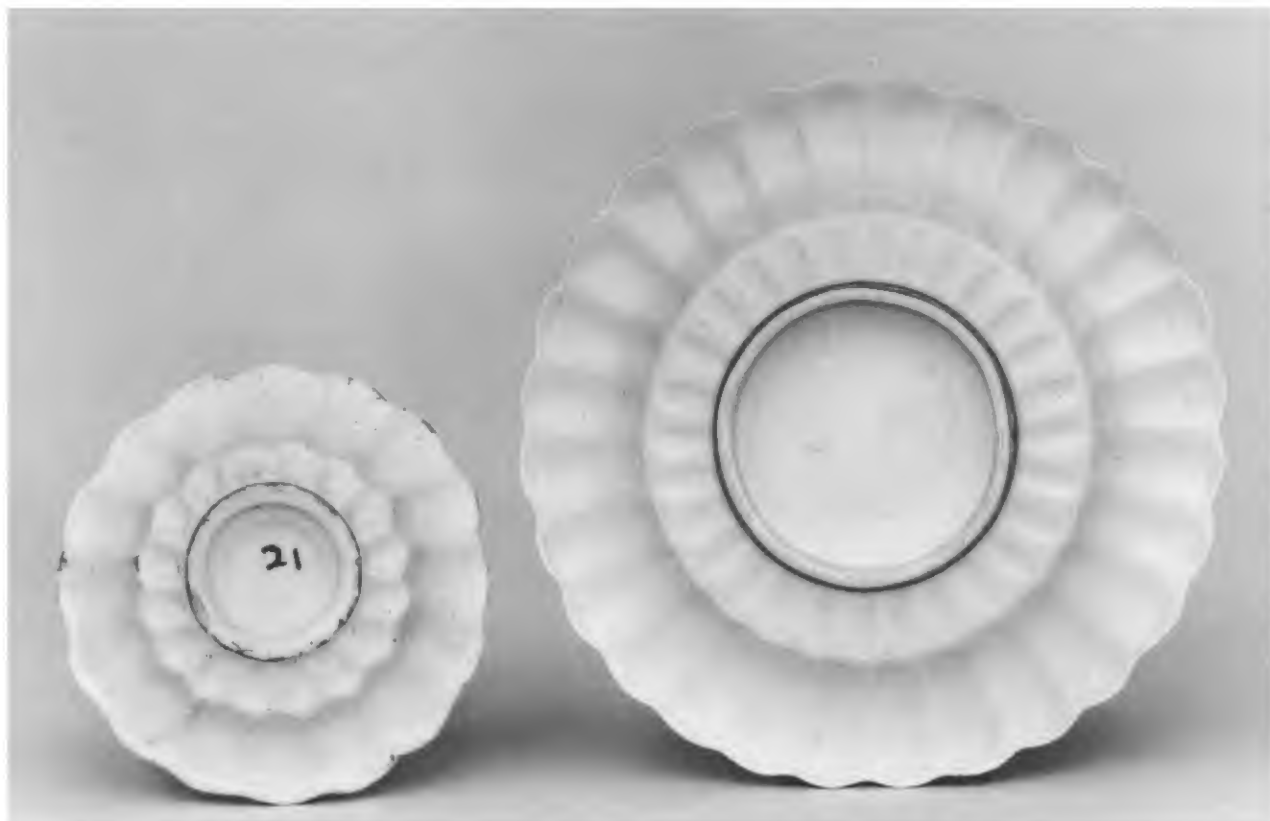
Cf. Lunsingh Scheurleer, plate 6, and R. Cleveland, *200 Years of Japanese Porcelain*, cat. no. 35.



Reverse of no. 35

Group 4 (nos. 36-39)

Sidestepping strict chronology, this case is intended to show two examples of new shapes introduced into the repertory of Far Eastern ceramics in the second half of the seventeenth century. The apothecary's bottle (see group 5), is based either on German stonewares or German (see figure B) and Dutch glass (see no. 38), and introduces the use of a second rim—a string rim, often found on European glass. The shape of the Japanese fluted dish derives from a Delft ceramic original, itself dependent on a prototype in silver.



36. DISH

*Dutch, Delft ware, late 17th century
Tin-enamelled earthenware
Captain and Mrs. Roger G. Gerry Collection
Diameter 6¼ in.*

This small dish of molded form derived from silver work is an example of a popular European shape which intruded into the traditional repertory of Far Eastern ceramics. The Dutch East India Company brought wooden models to Japan for the Arita potters to copy; and seventeenth-century Delft ceramics were themselves prized in Japanese collections.

The front of this dish shows the widely reproduced portrait of King William III (1650-1702).

37. DISH

*Japanese, Arita ware, ca. 1690-1710
Porcelain with underglaze blue decoration
and overglaze enamel color and gold
Captain and Mrs. Roger G. Gerry Collection
Diameter 10½ in.*

This shape was unknown in the Orient until the seventeenth century. Its direct prototype would seem to be a Dutch dish similar to and slightly earlier than no. 36. Two holes have been drilled through the foot-ring for suspension.



Figure B BOTTLE

Probably German (possibly Venetian), 16th century
Glass

The Metropolitan Museum of Art, Robert Lehman
Collection, 1975

Height 7¼ in.



38. BOTTLE

Dutch, late 17th century-early 18th century
Green glass

Captain and Mrs. Roger G. Gerry Collection

Height 6½ in.

Glass was brought to Japan by the Portuguese, Spanish, English, and Dutch. In 1609 the Dutch presented some small glass bottles from Holland to Tokugawa Ieyasu. (See Introduction, p.10)¹ This bottle from the Gerry collection was acquired in Japan, where it was purported to have been preserved for some while as an *Oranda* (Holland) object.

Glass bottles often have a second rim slightly below the lip of the vessel. These are called string rims; they secured a covering over the mouth of the bottle and are one of the consistent features of Japanese porcelain apothecary's bottles. String rims are otherwise unknown in the repertory of Far Eastern ceramics until the middle of the seventeenth century.

For a discussion of these bottles, see R. H. McNulty, "Common Beverage Bottles: Their Production, Use, and Forms in Seventeenth- and Eighteenth-Century Netherlands," *Journal of Glass Studies*, vols. 13, 14, 1971-1972.

¹ For a brief review of European glass imported into Japan, see D. Blair, *A History of Glass in Japan*, Tokyo, 1973, pp. 176-181.



39. APOTHECARY'S BOTTLE

Japanese, Arita ware, ca. 1665-1685

Porcelain with underglaze blue decoration

Captain and Mrs. Roger G. Gerry Collection

Height 9¼ in.

The apothecary's bottle not only is the earliest European shape made by the Arita potters for the Dutch East India Company, but it seems to have been the only shape included in the first documented export of porcelains from Japan. A letter of 1653 records the shipment of 2,200 porcelain gallipots (apothecary's bottles) to Batavia for use in the apothecary's shop there.¹

¹ Volker, p. 125.

Group 5 (nos. 40-46)

Fortunately, an impressive group of apothecary's bottles was available for this exhibition. Aside from being pleasing in shape, these bottles have a fascinating and informative variety of decoration ranging from one undecorated bottle to four made to the specific order of Governors-General of the Dutch East Indies and bearing their initials.

These bottles show the increased popularity of overglaze enamel colors, since one can chart a clear sequence from bottles with elaborate underglaze blue designs to others where large areas have been reserved for the application of overglaze enamels (no. 46).

With European ceramics, the strong impulse to clearly establish ownership through initials, dates, and coats of arms can be seen with increasing frequency from the fifteenth through the seventeenth centuries. Quite naturally, this is also evident on both Chinese and Japanese export wares for the European market (see nos. 42-45, 51).



40. APOTHECARY'S BOTTLE

Japanese, Arita ware, ca. 1660-1685
 Porcelain without underglaze decoration
 Captain and Mrs. Roger G. Gerry Collection
 Height 11 in.

The vast majority of apothecary's bottles were probably made within a period of thirty-five years.¹ Although they form a homogeneous group, it is not easy to chart stylistic sequences because the time span involved is so short. It is not known, for example, if bottles such as this one, without underglaze decoration, were made early, late, or continuously through the thirty-five year period.

This elegantly proportioned bottle is closest in shape to no. 46, perhaps the latest of the group. The string rim is hollowed and the foot is finished off in an unusual way.

Cf. Volker, ill. 39a.

¹ Volker, in *The Japanese Porcelain Trade of the Dutch East India Company after 1683* (pp. 28, 33-34) records two additional shipments of gallipots, in 1699 and 1711.



41. APOTHECARY'S BOTTLE

Japanese, Arita ware, ca. 1660-1680
 Porcelain with overglaze decoration added in Holland
 Captain and Mrs. Roger G. Gerry Collection
 Height 9½ in.

This bottle was shipped to Holland as a blank, and overglaze decorations were applied later. The upper portion of the neck is missing and ground down.

Cf. Volker, ill. 39b.



42, 43. PAIR OF APOTHECARY'S BOTTLES

Japanese, Arita ware, ca. 1665-1685

Porcelain with underglaze blue decoration

Captain and Mrs. Roger G. Gerry Collection

Height of both approx. 9½ in.

The initials I.V.H. in the wreaths strongly suggest that these bottles were made for Joannes van Hoorn, who became Governor-General of the Dutch East Indies in 1704. In addition to I.V.H. and I.C. (see nos. 44, 45), apothecary's bottles with the initials P.V.D. (British Museum), P.V. or P.W. (British Museum), I.S. (Rijksmuseum, Leiden), P.D. (Mayuyama, Tokyo), L.V.R. (Groningen Museum), and V.O.C. (Stedelijk Museum de Lakenhal, Leiden) are known.

This pair was first thought to be Delft wares and then Chinese, made for the Dutch trade.

Published: R. Gerry, "Japanese export porcelain," figure 6, and *Japanese Ceramics*, cat. no. 45, ill. no. 14.

For another apothecary's bottle with the same initials, see Lunsingh Scheurleer, plate 127 (Rijksmuseum, Amsterdam, acc. no. BR714).



Underside of no. 44

44. APOTHECARY'S BOTTLE

Japanese, Arita ware, ca. 1670-1680

Porcelain with underglaze blue decoration

Lent by Robert H. Ellsworth

Height 15 1/2

The initials I.C. are almost definitely those of Joannes Camphuys (1634-1695), who was born in Haarlem and joined the Dutch East India Company twenty years later. After occupying a number of minor positions, he was placed in charge of the Company's operations in Japan in 1671, and was stationed at Deshima. In 1684 he was elected Governor-General of the Dutch East Indies and was stationed in Batavia. At this time he was also awarded a coat of arms, which from then on certainly would appear on any porcelain made to his order.

Apothecary's bottles with the initials I.C. are more common than those with any other initials, probably because Camphuys was one of the top Company officials during the most active period of Japanese export production.

See M. Lerner, "Tea-Ceremony Pottery and Export Porcelain," p. 278.



45. APOTHECARY'S BOTTLE

Japanese, Arita ware, ca. 1670-1680

Porcelain with underglaze blue decoration

Lent by The Cleveland Museum of Art

Mr. and Mrs. Severance A. Millikin Collection

66.514

Height 16 1/8 in.

The initials (I.C.) of Joannes Camphuys appear in a wreath on the base. An informative comparison is to be made between this bottle and no. 44. The design of birds-amid-flowering-tree-peonies is more skillfully painted on no. 44; the control of the cobalt blue is better, and the glaze less glassy. But there cannot be much of a separation in time between the production of the two, and they may even have been made at the same kiln. In the collection of the Cleveland Museum of Art there is another, larger apothecary's bottle with the same initials and with overglaze decorations added in Europe. Other museums with I.C. apothecary's bottles include the Victoria and Albert Museum and the Honolulu Academy of Arts.

Two other ceramics of considerable interest with the initials I.C. are a rare dish in a Japanese collection¹ and an extraordinary vessel in the Glaisher collection at the Fitzwilliam Museum, Cambridge.² The Glaisher ceramic not only has I.C. on it, but also is dated 1677 and has a Chinese-style landscape. Any connection with Joannes Camphuys, however, would be truly serendipitous, since the piece is an English Lambeth ware caudle cup.

Published: M. Lerner, "Tea-Ceremony Pottery and Export Porcelain," figures 4-5.

¹ *Tosetsu*, no. 96, March 1961, p.59.

² B. Rackham, *Catalogue of the Glaisher collection of pottery and porcelain in the Fitzwilliam Museum*, Cambridge, 1935, cat. no. 1585.



46. APOTHECARY'S BOTTLE

Japanese, Arita ware, ca. 1670-1685

Porcelain with underglaze blue decoration and overglaze enamel colors

Captain and Mrs. Roger G. Gerry Collection

Height 11 in.

In the decoration of this bottle, space is specifically reserved for the addition of overglaze colors. This kind of embellishment, substituting overglaze color for underglaze cobalt blue, seems to be a later development, perhaps not found prior to about 1670.

Group 6 (nos. 47-58)

This group shows some of the rich variety of shapes and decorations on the export wares of the second half of the seventeenth century.

In addition to various vessels modeled after popular European shapes, such as ewers and coffee pots, the Dutch East India Company ordered from Arita porcelains whose shapes were part of the standard repertory of Far Eastern ceramics.



47. KENDI

Chinese, Ming dynasty, Wan-li period, ca. 1600
 Porcelain with underglaze blue decoration
 Rogers Fund, 1919
 19.136.4
 Height 7¾ in.

The kendi, or gorgolet (from the Portuguese *gorgoletta*), is surely one of the most unusual shapes in the repertory of Oriental ceramics. Its specific use is as a drinking vessel, and it seems to be a Southeast Asian evolution from early Indian vessels. It became one of the standard export types, made in China at least as early as the Yüan dynasty (1279-1368) for the Southeast Asian market. Kendis seem to have fascinated Europe, appearing often in Dutch seventeenth-century paintings.

Purchased in Amsterdam.

See M. Sullivan, "Kendi," *Archives of the Chinese Art Society of America*, vol. 11, 1957, pp.40-58.



48. KENDI

Japanese, Arita ware, ca. 1660-1685
 Porcelain with underglaze blue decoration
 Captain and Mrs. Roger G. Gerry Collection
 Height 8¾ in.

There has been a division of opinions regarding a Chinese or Japanese provenance for this piece, but the latter is almost definitely correct. The glazed base shows a feather painted in underglaze blue.



49. KENDI

*Japanese, Arita ware, ca. 1660-1685
Porcelain with underglaze blue decoration
Captain and Mrs. Roger G. Gerry Collection
Height 8¼ in.*

The *kendi* is such a peculiar shape that it must have totally satisfied Europe's craving for exotic objects from the Orient. Its popularity can be inferred from the large numbers ordered by the Dutch East India Company from the Arita kilns. The two landscapes are reminiscent of styles of painting of the first half of the seventeenth century. The stylized tulip decorating the neck of the vessel has chrysanthemum-like petals.

Cf. Lunsingh Scheurleer, plates 174-175.



50. KENDI

*Japanese, Arita ware, ca. 1660-1685
Porcelain with underglaze blue decoration
Private collection
Height 8¼ in.*

Here the continuous landscape is in the style found on Wan-li period ceramics. A stylized tulip motif appears on the *kendi*'s neck.

Cf. Lunsingh Scheurleer, plate 172.



51. EWER

Japanese, Arita ware, ca. 1665-1677

Porcelain with underglaze blue decoration and Dutch silver mounts

with Amsterdam markings of 1677

Lent by The Cleveland Museum of Art

Gift of Lucile and Robert Gries Charity

Fund, 70.46

Height 9½ in. (with cover)

The coat of arms is that of the Geelvink family of Amsterdam. Joannes Geelvink was active in the Dutch East India Company from about 1688 to 1707.

Dated mounts are an invaluable aid in the dating of Japanese export porcelains. While they have not yet provided any great surprises, they serve to confirm general datings already commonly used. Mounts of 1666 and 1681 have also been recorded (see Volker, 1954, plate 36 and Volker, 1959, ill. 30).

Ewers of this shape exist in monochrome underglaze blue (British Museum) as well as with other coats of arms: Outshoorn (Keppel Castle), Valkenier (The Cleveland Museum of Art and the British Museum), and another unidentified coat of arms (the Victoria and Albert Museum, C65-1963). More typical export-ware decorations are also to be encountered on these ewers.

Cf. Lunsingh Scheurleer, plates 88, 89 and Volker, ill. 33. Volker suggests that this shape is probably based on a model sent from Holland in 1661 (p. 242, description of ill. 33).



52. EWER

Japanese, Arita ware, ca. 1660-1680

Porcelain with underglaze blue decoration

Private collection

Height 10½ in.

Decorated with flowering peonies in three panels, this graceful ewer is of a type highly regarded in Holland. The handle has a hole at the top as do almost all of the export-ware handled vessels, since they all were intended to receive metal mounts upon arrival in Europe.

Cf. Lunsingh Scheurleer, plates 73-74.



53. EWER

Japanese, Arita ware, ca. 1660-1680
Porcelain with underglaze blue decoration
Captain and Mrs. Roger G. Gerry Collection
Height 10 1/2 in.

This ewer is similar in shape to no. 52, but here figures and birds in landscapes replace the floral decoration in the three panels. This particular design occurs on a variety of shapes and was probably available to the different Arita kilns through pattern books. Volker suggests Dutch models sent to Japan in 1661 as the prototypes for many of these shapes.¹

Published: R. Gerry, "Japanese export porcelain," figure 5, and *Japanese Ceramics*, cat. no. 46.

Cf. Lunsingh Scheurleer, plates 71, 72.

- ¹ Volker, "Two Early Blue-and-White Japanese Jugs." *Oriental Art*, Spring 1955, pp. 3-5.



54. EWER

Japanese, Arita ware, ca. 1660-1680
Porcelain with underglaze blue decoration
and Near Eastern silver mounts
Rogers Fund, 1919
19.55.4
Height 10 1/4 in.

Another ewer with decorations of the type found on the preceding example. The Near Eastern mounts are not surprising since the Dutch East India Company had a very active trade with that part of the world.



55. VASE

*Japanese, Arita ware, ca. 1660-1680
Porcelain with underglaze blue decoration
Captain and Mrs. Roger G. Gerry Collection
Height 11½ in.*

This vase is, almost certainly, copied directly from a Chinese original of the second quarter of the seventeenth century.

Cf. A. M. Ferris, "17th Century Transitional Porcelains," *Oriental Art*, Autumn 1968, p. 185, plates 2a-b.



Figure C VASE

*Chinese, Transitional period, ca. 1625-1650
Porcelain with underglaze blue decoration
Mr. and Mrs. F. H. Ferris Collection
Height 18½ in.*



56. LARGE JAR

Japanese, Arita ware, ca. 1665-1685

Porcelain with underglaze blue decoration

Lent by Harry and Margery Kahn

Height 14 in.

Although this jar was painted in Japan, the style in which the figures and landscape are drawn is either a Delft or German modification of the styles of earlier Chinese export wares. This kind of blending of different traditions is one of the great charms and fascinations of Arita export wares. The shoulder decor is based on a Wan-li prototype similar to no. 1.

Cf. Lunsingh Scheurleer, plates 156-159.



57. SQUARE BOTTLE

Japanese, Arita ware, ca. 1665-1690

Porcelain with underglaze blue decoration

Private collection

Height 10½ in.

Rather than being divided into four separate designs, the flower-and-rock motif continues around the sharp corners, expanding the composition.

Cf. Lunsingh Scheuleer, plate 170, and other almost identical bottles in the Victoria and Albert Museum (1591-1876) and the British Museum (1952 2-13 2).



58. COFFEE POT AND COVER

Japanese, Arita ware, ca. 1680-1695

*Porcelain with underglaze blue decoration
and European mounts*

Purchase by subscription, 1879

79.2.176

Height 12½ in. (with cover)

Lunsingh Scheurleer states that this shape was copied from Delft ware modeled on English silver.¹ To judge from the many surviving examples, both in underglaze blue and with overglaze enamels, this shape must have been a popular vessel type.

¹ Lunsingh Scheurleer, p. 51, and cf. plates 113-115. Cf. also Jenyns, *Japanese Porcelain*, plate 18a.

Group 7 (nos. 59-67)

Two types of V.O.C. (Vereenigde Oostindische Compagnie) plates are exhibited along with a dish with overglaze enamel colors added in Europe.

Export-porcelain dishes are grouped together to show that the designs on all of them are adaptations of Chinese Wan-li period decorations. The range in quality of drawing is apparent when one examines this group.



59. DISH

Japanese Arita ware, ca. 1655-1675

Porcelain with underglaze blue decoration

Winfield Foundation Gift Fund, 1968

68.86

Diameter approx. 13½ in.

The initials V.O.C. stand for Vereenigde Oostindische Compagnie, the United East India Company, i.e., the Dutch East India Company. Given the passion of the Company for putting its initials on almost everything,¹ I suspect that it would not have been very long after 1653 (the Company's first recorded shipment of porcelains out of Japan) that the V.O.C. dishes were ordered. The Company's monogram was probably a popular design and may have continued in production until after 1680. Shards with the initials V.O.C. have been found at some of the major Arita kilns, including Sarugawa and Hiekoba.

Cf. Lunsingh Scheurleer, plate 18, and Jenyns, *Japanese Porcelain*, plate 14b.

¹ The V.O.C. monogram appears on cannons, coins, flags, furniture, gravestones, and, no doubt, many other things.



60. DISH

Japanese, Arita ware, ca. 1655-1675

Porcelain with underglaze blue decoration

Captain and Mrs. Roger G. Gerry Collection

Diameter 12½ in.

Here the more usual pomegranate, camellia, and *ho-o* bird motif (see no. 59) has been replaced by flowering tree peonies.

Published: R. Gerry, "Japanese export porcelain," figure 4, and *Japanese Ceramics*, cat. no. 44.



61. DISH

Japanese, Arita ware, ca. 1660-1680

Porcelain with underglaze blue decoration

Private collection

Diameter approx. 15½ in.

This design closely copies Chinese Wan-li period export porcelains.

Purchased in Kashmir. Another very similar dish, in the Victoria and Albert Museum (no. 1711-1876), was purchased in Iran.

Cf. Lunsingh Scheurleer, plates 4-5.



62. DISH

Japanese, Arita ware, ca. 1670-1685

Porcelain with underglaze blue decoration

and overglaze enamel added in Europe

Private collection

Diameter 12½ in.

On this dish, the standardized decorations are further away from reality than usual. Overglaze enamel colors were added in Europe to enliven the decoration.

Published: M. Young, *Asian Art: A Collector's Selection*. Ithaca, 1973, cat. no. 128.

63, THREE SMALL DISHES

64, 65. Japanese, Arita ware, ca. 1665-1690

Porcelain with underglaze blue decoration

Two in the Captain and Mrs. Roger G. Gerry

Collection, the third in a private collection

Diameters 8 in., 8¼ in., 8¾ in.

The decorations on these small dishes are adaptations from designs occurring on more ambitious works such as no. 35. The reverse of two are exhibited to show part of the repertory of decorations which appear on the underside of these dishes, as well as the usual spur marks and unglazed foot-rim.





66. DISH

Japanese, Arita ware, ca. 1660-1680

Porcelain with underglaze blue decoration

Private collection

Diameter approx. 13 3/4 in.

This particular design is well known, especially from the Sarugawa and Hiekoba kilns. The border decoration has a leaf-over-folded-umbrella design alternating with peonies, both common motifs on export wares.

Many small kilns making similar wares operated in Arita and other areas of Hizen. Excavations of a few of them help in associating certain pieces with specific kilns, but for the majority of the Arita wares exact kiln provenances are not possible.

Perhaps from the Sarugawa kiln.

Cf. Lunsingh Scheurleer, plate 8; Jenyns, *Japanese Porcelain*, plate 16a; and Ko-Imari, p. 417.



67. DISH

Japanese, Arita ware, ca. 1660-1680

Porcelain with underglaze blue decoration

Captain and Mrs. Roger G. Gerry Collection

Diameter 11 3/4 in.

The overall composition is based on Wan-li kraak porcelain, but the isolated chrysanthemum in a bud vase is not common in the Chinese prototypes.

Group 8 (nos. 68–73)

While the Japanese porcelain industry was primarily involved with export production, it nevertheless continued to produce porcelains for local consumption. These ranged from pieces totally Japanese in shape and decoration (see no. 69) to others in the Japanese taste but probably intended for export (see no. 68).

**68. DISH**

Japanese, Arita ware, ca. 1660–1685

Porcelain with overglaze enamel colors

Captain and Mrs. Roger G. Gerry Collection

Diameter 12¾ in.

This dish is included with pieces probably made for use in Japan, even though its category is problematic. Although most examples of this type—coarse-bodied porcelains decorated entirely in overglaze enamels of the so-called Kakiemon palette and closely following Wan-li period compositions—have turned up outside of Japan in contexts suggesting that they were away from their country of origin for an appreciable time, there are others which have been preserved for a long while at home. Those dishes which were never exported often bear attributions to the potter Kakiemon the First, are dated to about 1650, and are considered to be the earliest experiments by the Kakiemon family in overglaze enamel decoration.

Dishes of this sort have also been found in Southeast Asia and were probably used for both export and home consumption. They are decidedly to the taste of the Japanese.

Purported to be from the Nangawara kiln.

Published: R. Gerry, "Japanese export porcelain," figure 3, and *Japanese Ceramics*, cat. no. 47, ill. 13.



69. WINE EWER

Japanese, Arita ware, ca. 1660-1685

Porcelain with underglaze blue decoration

Lent by Harry and Margery Kahn

Height 7½ in.

The design of hanging grapes on a trellis, the care with which it was painted, and the wine-ewer shape clearly indicate that this lovely pot was intended for Japanese use. The shape derives from Momoyama-period ceramics and is found in both Oribe and Shino wares. Its prototype is metalwork; the applied rosettes at the base of the handle refer to hinges on the metal original.



70. WINE EWER

Japanese, Arita ware, ca. 1660-1685

Porcelain with underglaze blue decoration

Captain and Mrs. Roger G. Gerry Collection

Height 7½ in.

This wine ewer is the same basic type as no. 69, with a decoration of leaves and clouds against a drying fishnet. The handle is shaped to resemble bamboo. A very similar wine ewer in the Kurita collection is dated to the third quarter of the eighteenth century, but is clearly within the context of late seventeenth-century Arita wares and cannot be as late as the date given in the Kurita catalogue.

Cf. H. Kurita, *Imari*, plate 259.



71. BOTTLE

Japanese, Arita ware, ca. 1660-1680

Porcelain with underglaze blue decoration

Private collection

Height 9 in.

This vessel was probably used as a wine bottle. Overall scrolling floral motifs of this sort are not usually found on export wares.



72. BOTTLE

Japanese, Arita ware, ca. 1665-1680

Porcelain with underglaze blue decoration

Private collection

Height 11¼ in.

The overall maple-leaf decoration on this bottle probably indicates that it was not intended for export, although its pear shape was suitable for the European market.

Purchased in Japan.

Cf. Lunsingh Scheurleer, plate 116.



73. BOTTLE

Japanese, perhaps Arita ware, ca. 1660-1700

Porcelain with underglaze blue decoration

Captain and Mrs. Roger G. Gerry Collection

Height 7 $\frac{3}{4}$ in.

The arrangement of the horses frolicking in the landscape is clearly to Japanese taste and not for export. This bottle may have been made at a site other than Arita.

Published: R. Gerry, *Japanese Ceramics*, cat. no. 34.

Group 9 (nos. 74-80)

The final group in the exhibition concentrates on two themes: the introduction of a foreign shape, the European barber's basin, and the preference, by the end of the seventeenth century and the beginning of the eighteenth, for overglaze enamel color rather than underglaze cobalt blue.

The barber's basin shows up relatively late in the records of the Dutch East India Company, appearing by name only in 1678, twenty-five years after the first recorded shipment of Japanese export porcelain. Barber's basins with standard Arita underglaze blue export designs of about 1660-1680 are rare¹, most surviving examples are decorated in the Imari styles associated with the Genroku period (1688-1703) and have overglaze enamel color. Imari, that nebulous category of Japanese porcelain, is named after the port of Imari about four miles northwest of Arita. No porcelain was ever made there; Arita wares were shipped from Imari to Nagasaki and then to major ports throughout the world.

¹ See Lunsingh Scheurleer, plates 21, 28-29.

**74. BARBER'S BASIN**

Japanese, Arita ware, ca. 1680-1700

Porcelain with underglaze blue decoration and overglaze enamel colors and gold

Captain and Mrs. Roger G. Gerry Collection

Diameter 11 in.

The early Japanese-export barber's basins are round, deep dishes with a small notch cut out, supposedly to fit the neck. Actually the cut-away sections seem to have been miscalculated and are almost always too small for anyone's neck, if indeed this was the intention. Two small holes appear at the upper border to allow for a suspension cord which would fit over the head of the user.

Published: R. Gerry, "Japanese export porcelain," figure 8, and *Japanese Ceramics*, cat. no. 54.



75. BARBER'S BASIN

Japanese, Arita ware, ca. 1680-1700

Porcelain with underglaze blue decoration and overglaze enamel colors and gold

Captain and Mrs. Roger G. Gerry Collection

Diameter 10½ in.

Underglaze cobalt blue is used very sparingly on this basin and the preceding example. Large areas have been reserved for overglaze painting.

Published: R. Gerry, *Japanese Ceramics*, cat. no. 55.

Cf. Jenyns, *Japanese Porcelain*, plate 39a.



76. ARLEQUIN TOOVERAAR EN BARBIER

Dutch, Amsterdam, dated 1758

Steel engraving by Pieter Tanje after a painting by

Cornelis Troost; published by P. Fouquet, Jr.

Captain and Mrs. Roger G. Gerry Collection

This detail from a satirical engraving shows an unhappy gentleman with a barber's basin suspended from his neck. Very clearly, the early basins produced by the Japanese for export were not of the most functional shape, since they could not rest securely on either the wearer's chest or neck.

Published: R. Gerry, "Japanese export porcelain for the American market," p. 546.



77. BARBER'S BASIN

Japanese, Arita ware, ca. 1690-1720
Porcelain with underglaze blue decoration and
overglaze enamel colors and gold
Captain and Mrs. Roger G. Gerry Collection
Diameter 10 $\frac{1}{2}$ in.

Barber's basins were exported in considerable numbers from Nagasaki to Amsterdam, mostly after 1680. The shape of this basin is similar to nos. 74 and 75.



78. BARBER'S BASIN

Japanese, Arita ware, ca. 1690-1720
Porcelain with underglaze blue decoration and
overglaze enamel colors and gold
Captain and Mrs. Roger G. Gerry Collection
Diameter 9 $\frac{1}{2}$ in.

Rather than being fired on spurs with the resulting spur marks, this basin was fired in a stack. A circular floral design in aubergine and green enamels was painted over the resulting stacking mark.



79. BARBER'S BASIN

Dutch, Delft ware, second half of 18th century
Tin-enamelled earthenware
Gift of Mrs. Catharine Van Vliet DeWitt Sterry, 1908
08.107.7
Diameter 11¼ in.

With this Dutch barber's basin we leave the time sequence of the exhibition. It is exhibited primarily to shed some light on the problematic Japanese barber's basin which follows.

The Delft example is a marked departure in shape from the earlier barber's basins in the exhibition. Besides having a ribbed and foliated border, the proportions have changed. Rather than a round dish with a small notch cut away, there is a more oval shape, a small well at the basin's right side to hold soap, and a wider, more functional notch for the neck. The holes for the suspension cord are on the foot-ring rather than the border of the dish.

Cf. J. K. Crellin, *Medical Ceramics*, London, 1969, figure 462 left.



80. BARBER'S BASIN

Japanese, Arita ware, ca. mid-18th century
Porcelain with underglaze blue decoration
and overglaze enamels with additional overpainting in Europe
Captain and Mrs. Roger G. Gerry Collection
Diameter 9¾ in.

The shape of this Japanese barber's basin closely follows an eighteenth-century Dutch basin of the same type as no. 79. Moreover, the design and style of painting is so close to Delft originals that one is forced to consider the remote possibility of a European "guest" decorator at work at an Arita kiln. Jenyns has suggested that this basin may have been made to the special order of a Dutchman living in Japan or for a Japanese specifically interested in European things. In some respects, then, the last porcelain in this exhibition could serve as the paradigm for the aesthetic hybridizations which sometimes resulted from the commerce and communications between Japan and Holland.

Published: R. Gerry, "European influence on Japanese design," p. 455, and *Japanese Ceramics*, cat. no. 56, and *Ko-Imari*, plate 55.

Credits for photographs:

The Metropolitan Museum of Art
 1-18, 20-23, 30, 31, 33, 34, 47, 58, 59, 79, Figure B

The Cleveland Museum of Art
 45, 51.

Lee Boltin
 Figure A

O. E. Nelson
 Cover photograph and all interior
 photographs other than those noted above

